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received from the son of Healfdene. Several presents are mentioned specifically. "*Bruc ealles well!*" Then follows: *Hyrde ic þæt þam fræthrum feower mearas . . . last weardode . . .* that is, another present is mentioned that the author or scribe has heard that Beowulf gave to his lord. 'Thus should a kinsman do,' is the comment. Then he adds a second *hyrde ic* clause, introducing still other presents: *Hyrde ic þæt he þone heals-beah Hygde gesealde . . .* Now, either or both of these passages could easily have been added by any scribe. Much the same, also, can be said for line 62. The material is independent metrically and could have been added by any copyist. Suppose that a previous scribe had accidentally left out a line or two describing the fourth child of Healfdene, then it would not be at all unlikely that our copyist, noticing the omission, would try to supply the defect on the basis of his own probably uncertain information. Nor would it be strange if he became confused in the process. I say all this is possible, and that is all that I have claimed for it at any time.

Let us now take up another line of argument. Professor Klaeber says with reference to the erasure, that it tells us that the scribe had made a mistake which he corrected. Now, surely Professor Klaeber can not have meant this to be taken literally, for if the scribe had corrected his mistake, there would have been none of the "headache" referred to. But that is just the point: the mistake was not corrected. After the word *cwen* everything is peculiar. There is an erasure, a genitive ending in *as*, and a feminine nominative singular ending in *a*,—not to mention logical and metrical difficulties. Before *elan cwen* there is not the slightest internal or direct evidence to show that there is any error. It seems to me that the MS. testimony is thus fairly conclusive. Now, if we should accept Professor Klaeber's suggestion that what the scribe erased was a blot of ink, the MS. testimony is strong enough to be considered proof, because the scribe has shown by erasing just a mere blot that he at least thought there was no mistake before the blot.

Finally, if one does not wish to consider *elan* a woman's name, there is still another way of construing it, as Professor Schofield has suggested to me (it is also noted in Grein's *Sprachschatz*). It

is entirely possible to take *elan* as the genitive of *Ela*, making this the name of the husband, and supplying after *cwen* the name of the wife and the verb *was*. The reconstructed line would be type E. Consequently, from either point of view, it is not at all necessary to make an emendation at any other place than after the word *cwen*.

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MARLOWE, *DOCTOR FAUSTUS* 13. 106-9.

The lines thus numbered (5. 1. 106-9 of W. Wagner's ed.) in Ward's edition are here quoted from Breymann's edition (1378-81, ed. of 1604):

Brighter art thou then flaming *Jupiter*
When he appeared to haplesse *Semele*;
More louely than the monarke of the skie
In wanton *Arethusaes* azurde armes.

The edition of 1616 has (1856-9) only trifling variations: 'appear'd,' 'Monarch of the sky,' '*Arethusa's*,' 'azure.' The edition of 1616 is the only one that has 'azure'; those of 1619, 1620, 1624, and 1631 have 'azurd' or 'azur'd.' 'Skye' is found in the editions of 1609, 1619, 1620, and 1631.

Wagner comments: 'Marlowe's mythology appears to be at fault here. *Arethusa* is never mentioned as the beloved of "the monarch of the sky," whoever he may be—Jupiter or Apollo. . . . *Azur'd* appears to be said in reference to *Arethusa* being a sea-nymph.' In his Critical Commentary, p. 98, he says: 'Is there any corruption in *Arethusa*?'

Ward refers to Wagner's comment, and adds, 'It would be a sorry attempt to spoil this lovely line by any crude conjecture. Van der Velde thinks that "the monarch of the sky" means the sky itself, which is mirrored in the spring *Arethusa*, and thus lends it an azure hue. *Arethusa* was a general name given by the Greeks to springs, and Marlowe may therefore be excused for using the name to signify "water-nymph" in general. F. V. Hugo has not improved the meaning of the passage by translating "the monarch of the sky" "le roi des mers."—If Marlowe was thinking of

the reflection of the sky, or of the character of Arethusa as a sea-nymph, the epithet "azur'd" has a special significance here; compare *The Tempest* 43 :

'Twixt the green sea and the azur'd vault;

but the word may be merely used as an epithet of the veins of the skin, as in *The Rape of Lucrece* 419, and in *Friar Bacon* 1. 83 . . .

It is not easy to see what authority Ward has for saying that 'Arethusa was a general name given by the Greeks to springs.' It is a particular name given by the Greeks to certain individual springs, some seven or so. While Marlowe would not 'therefore be excused for using the name to signify "water-nymph" in general,' it is yet quite possible that he may have confounded Arethusa with some other water-nymph. According to one account, Arethusa was the mother of Abas by Poseidon (Hyginus, *Fab.* 157; Stephanus of Byzantium s. v. 'Αβάρης). If we accepted this—and the union of Arethusa with one of the greater gods is not otherwise recorded—the only emendation necessary would be to change Marlowe's 'skie' to 'sea.' However, this legend is obscure, and perhaps doubtful, so that Marlowe is not likely to have used it. If we attach any importance to it, it shows that Poseidon was conceived of, not only as the god of ocean, but also, on occasion, as a god of fountains and rivers (cf. Preller, *Gr. Myth.* 1. 457), as κρηνοῦχος and νυμφαγέτης (Cornutus, *Nat. Deor.* 22). This leads to the suspicion that Marlowe may have been thinking of a much more famous legend, one which was frequently illustrated in ancient art, that of Poseidon and Amy-mone. It will be observed that 'Amy-mone' fulfils the metrical requirements of the line, and that her story, being fully related in Latin, was accessible to all the poets of the Renaissance.

Hyginus has two versions of the legend. He thus begins in *Fab.* 169 (ed. Schmidt, pp. 31–2, with changes in punctuation and capitalization): 'Amy-mone, Danaï filia, dum studiose in silva venatur, Satyrum jaculo percussit. Eam Satyrus voluit violare; illa Neptuni fidem imploravit. Quo Neptunus cum venisset, Satyrum abegit, et ipse cum ea concubuit, ex quo conceptu nascitur Nauplius. Id in quo loco factum est, Neptunus dicitur fuscina percussisse terram, et inde aquam

profluxisse, qui Lernæus fons dictus est et Amy-monium flumen.'

There follows immediately a second form of the story, as follows: 'Amy-mone, Danaï filia, missa est a patre aquam petitem ad sacrum faciendum, quæ dum quærit lassitudine obdormiit. Quam Satyrus violare voluit; illa Neptuni fidem imploravit. Quod cum Neptunus fuscinam in Satyrum misisset, illa se in petram fixit. Satyrum Neptunus fugavit; qui cum quæreret in solitudine a puella, illa se aquatum missam esse dixit a patre. Quam Neptunus compressit, ex qua compressione natus est Nauplius; pro quo beneficium ei tribuit jussitque ejus fuscinam de petra educere. Quæ cum eduxisset, [et] tres silani sunt secuti. Qui ex Amy-mones nomine Amymonius fons appellatus est; hic autem fons Lernæus est postea appellatus.'

Apollodorus (2. 1. 4) exhibits familiarity with the second version, but varies from it in some particulars. Thus, he says: 'Danaus came to Argos,¹ where Gelanor, the king then reigning, abdicated the throne in his favor. At that time the country was suffering from drought, for Poseidon had caused the springs to dry up, being incensed at Inachus, because he had proclaimed that the land belonged to Athene. When Danaus sent his daughters to obtain water, one of them, Anymone, while on this quest, shot an arrow at a stag, which struck a sleeping satyr.' The rest of the story conforms to the account of Hyginus.

Propertius (2. 26. 45–50, ed. Baehrens) alludes to this legend, and from him Marlowe may have learned to couple the names, as lovers, of Neptune and Jupiter:

Sed non Neptunus tanto crudelis amori,
Neptunus fratri par in amore Jovi:
Testis Amy-mone, latices dum ferret, in Argis
Compressa, et Lernæ pulsa tridente palus;
Jam deus amplexu votum persolvit, at illi
Aurea divinas urua profudit aquas.

The beauty of Amy-mone is suggested by the remarks in Lucian, *Sea-Gods* 6. Triton says (tr. Fowler): 'There is such a pretty girl coming to Lerna for water every day; I don't know that I ever saw a prettier.' And Poseidon: 'A charm-

¹ It is worth noting that Arethusa, too, had a fountain in Argos (*Schol. Od.* 17. 408).

ing child; the dawn of loveliness.' Poseidon soothes her by saying: 'Don't be frightened; no harm shall be done to you. Come, you shall have a fountain called after you; it shall spring up in this very place, near the waves; I will strike the rock with my trident.'

If, then, we should read,

More loudly than the monarke of the sea
In wanton Amymones azurde armes,

we should have Marlowe reflecting a well-known legend in a line whose loveliness has perhaps not been wholly spoiled. 'Wanton' may still mean (Schmidt, *Shak. Lex.*) 'playful, sportive, frolicsome,' in accordance with Wagner's interpretation. 'Monarke of the sea' might easily have been derived, say, from Ovid, *Met.* 4. 797, *pelagi rector*, where another love-adventure of Neptune is related. As for 'azurde armes,' one is likely to do better, with Ward, to think of *Lucr.* 418-9:

With more than admiration he admires
Her azure veins, her alabaster skin,

than to go off in search of the Lat. *cœruleus*² as an epithet of water-deities. Other citations from Shakespeare, to the same effect, are *Lucr.* 407, 440; *Ven. and Adon.* 482; *Ant. and Cleo.* 2. 5. 29; *Cymb.* 2. 2. 22 (cf. Shelley's 'azure veins,' *Damon* 1. 14; *Q. Mab.* 1. 14; and Keats' 'azure-lidded,' *Eve of St. Agnes* 262).

Let us now attempt to give the reasons for considering these two emendations, 'sea' for 'skie,' and 'Amymone's' for 'Arethusaes':

1. The form of *Doctor Faustus* which we possess is not the original one (Ward, p. lxxxiv). 'We have the probability of three, and the certainty of two, revisions before the date of the printing of the play in its first extant edition of 1604. Of these three revisions it is clear that the last, that of 1602, must have contained extensive alterations' (Ward, p. lxxxv). There was therefore opportunity for corruptions to creep in.

2. It is pointless to make a twofold comparison with Jupiter. He would probably not be more lovely in the one case than in the other.

3. If two of the greater gods were to be successively introduced, the propriety of making

Neptune the second is sufficiently evinced by Propertius' lines (cf. also F. V. Hugo's 'roi des mers').

4. In Propertius' lines it is Amymone, and not Arethusa, who is represented as the beloved of Neptune. Arethusa, while not absolutely excluded from consideration, is not likely to have occurred to Marlowe, (1) because the legend of her relation to Neptune is obscure, and (2) because, as Wagner has observed, there is no legend of her connection with either Jupiter or Apollo.

5. 'Azurde' and 'wanton,' however interpreted, would apply as well to Amymone as to Arethusa. In fact, if we attach any importance to Ovid's epithet *frigida*, as applied to Arethusa (*F.* 4. 423), 'wanton' would hardly fit Arethusa.

6. 'Sea' and 'Amymone' would suit the metre.

There remain to be considered the objections against all emendations; but these are too frequently urged to need rehearsal here.

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NOTES ON SHAKESPEARE.

(1) *Mid. Night's Dream* 4. 1. 108-124.

In the *Nation* for June 23, 1904, I commented upon this passage, and gave extended quotations from Markham's *Country Contentments*. What follows is of a supplementary nature.

Other Shakespearean passages worth quoting are these:

T. of Shrew, Ind. 2. 47-8:

The hounds shall make the welkin answer them,
And fetch shrill echoes from the hollow earth.

Tit. And. 2. 3. 17-20:

And, whilst the babbling echo mocks the hounds,
Replying shrilly to the well-tuned horns,
As if a double hunt were heard at once,
Let us sit down and mark their yelping noise.

If the latter, as Cunliffe (*The Influence of Seneca on Elizabethan Tragedy*, pp. 69-70) supposes may be the case, is influenced by Seneca, *Hippolytus* 37-38, we may find in the latter an

² Cf. Milton's 'blue-haired deities,' *Com.* 29.